

N  
7336  
.A75  
1910

L14 L1

Illustrated Catalogue  
OF  
ANCIENT CHINESE AND JAPANESE  
Paintings, Chinese Porcelains,  
Prints and Gold Lacquers

FROM THE COLLECTION OF  
THE JAPANESE CONNOISSEUR  
BUNKIO MATSUKI  
OF BOSTON, MASS.



The Anderson Art Galleries  
12 East 46th Street  
New York

1910







SMITHSONIAN  
INSTITUTE

3098.



















*Anderson Galleries, Inc.*

No. 814-1910.

---

ILLUSTRATED CATALOGUE

OF

ANCIENT CHINESE and JAPANESE

Paintings, Screens, Prints, Chinese Porcelains,  
Wood Carvings and Gold Lacquers

FROM THE COLLECTION OF

THE JAPANESE CONNOISSEUR

BUNKIO MATSUKI

OF BOSTON, MASS.

Collected in Japan during the last fifteen years

---

TO BE SOLD

FEBRUARY 25TH AND 26TH, 1910

FRIDAY EVENING—Lots 1-237: Prints and Books

SATURDAY AFTERNOON—Lots 238-424: Paintings, Porcelains, etc.

SALES BEGIN AT 8.15 AND 2.30 P.M.

EXHIBITION FROM MONDAY, FEBRUARY 21ST, 10 A.M. TO 5.30 P.M.

---

THE ANDERSON AUCTION COMPANY

12 EAST 46TH STREET, NEW YORK

Telephone Murray Hill 120



N  
7336  
A75  
1910

THE ROCKWELL & CHURCHILL PRESS  
BOSTON, MASS.



## Conditions of Sale

---

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition two or more days before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.
8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*Priced Copy of this Catalogue may be secured for \$1.00.*







## FIRST DAY'S SALE (EVENING)

Friday, Feb. 25, 1910, at 8.15 o'clock

### GUARANTEE

These books and prints as collected by Mr. Matsuki are in every single instance genuine antique work. No reproductions or imitations among them. If any purchaser should find the same false, the price will be cheerfully refunded within ten days of the sale at his establishment at 407 Boylston St., Boston, Mass.

1 Rare Hokusai Book.

Illustrated book of Hidano-Takumi. Fine state of preservation.

Published 1809.

2 Two Vol. Books.

Miniature garden landscapes on Japanese porcelain receptacles.

About 1810.

3 Rare Album of Hiroshige Prints.

Sankai-Meisho.

About 1825.

4 Rare Album.

Drawings of Japanese flowers. On reverse side various drawings and prints are pasted.

About 1830-1875.



- 5 Book of Hoitsu Paintings.  
"Wosongafu."
- 5A Hokusai-Mangwa. 10 vols., complete.  
Published Yeirakuya.  
About 1850.
- 6 Hokusai Books.  
Assortment of Mangwa and Gafu.
- 7 Hokusai Books. 2 vols.  
One hundred views of Fuji. Very fine, clear print.  
1832.
- 8 Shijio School Books.  
Four assorted books.
- 9 Flower arrangement. 6 vols.  
Assorted books.
- 10 Korin Books. 2 vols.  
One hundred Korin designs.
- 11 Album of Hiroshige Prints.  
Fifty-three stages of Takaido.  
About 1845.
- 12 Album of Uncolored Prints.  
By Santo Kioden. Life in Yedo.  
About 1770.



13 Books by Hiroshige. 2 vols.

Very fine proof print. Tokaido scenery. Six assorted books. Designed by Hokusai and Hiroshige.

Date 1851.

14 Book by Sukenobu.

"Mitsuwagusa."

Date 1751.

15 Books of Korin. 2 vols.

Design books of Ogata style.

16 Books of Hoitsu. 2 vols.

Design books of Hoitsu painting.

17 Large Album of Hokusai.

Illustrating 12 fan designs. Printed by Kobayoshi, Tokio.

18 Large Album of Korin.

Illustrating 12 fan designs. Printed by Kobayoshi, Tokio.

19 Large Album of Korin.

Similar to the preceding. Printed by Kobayoshi, Tokio.

20 Old Manuscript. 3 vols.

Sumiyoshi-Monogatari. Elaborate illustration in polychrome and gold.

About 1700.



- 21 **Hokkei Book.**  
Illustrated. Fifty poets.  
1819 A.D.
- 22 **Sacred Relics of Japanese Art. 10 vols.**  
Rare first edition. Now out of print in Japan.  
Published and sold to all museums of art and libraries  
at \$150 set.
- 23 **Masterpieces by Korin. 2 vols.**  
Published by same company as preceding.
- 24 **Masterpieces by Motonobu. 2 vols.**  
Published by same company as preceding.
- 25 **Books of Decoration on Kimonos. 3 vols.**  
Published 1725.
- 26 **Painted Books. 8 vols.**  
Study of Japanese flowers and insects.  
About 1790.
- 27 **Yeizan.**  
Large tall print. Girl with lantern.  
About 1830.
- 28 **Yeizan.**  
Large tall print. Girl coming out of curtain.
- 29 **Yeisen.**  
Large tall print. Girl with bucket.











- 30 Hiroshige.  
Large tall print. Lion and cub on rock.
- 31 Yeizan.  
Large tall print. Girl tying cards on cherry-tree branch.
- 32 Yeisen.  
Large tall print. A geisha in green attire.
- 33 Hiroshige.  
Small print. Susaki Inlet.  
About 1835.
- 34 Hiroshige.  
Small print. Seta Bridge.
- 35 Hiroshige.  
Small print. Nakasu River.
- 36 Hiroshige.  
Small print. Road to Yoshiwara.
- 37 Hiroshige.  
Small print. Karasaki pine tree.
- 38 Hiroshige.  
Small print. Fan design. Biwa Lake.  
1850.
- 39 Hiroshige.  
Small print. Takanawa Inlet.

- 40 Hiroshige.  
Small print. Fan design. Ishiyama.
- 41 Hiroshige.  
Small print. Fuji Mountain from Asuka.
- 42 Hiroshige.  
Small tall print. Kai-anji Inlet.  
About 1840.
- 43 Hiroshige.  
Small tall print. Monkey bridge in autumn. Very  
clear impression.  
About 1840.
- 44 Hiroshige.  
Small tall print. Gotenyama.
- 45 Hiroshige.  
Square print. Yoshiwara.  
About 1840.
- 46 Hiroshige.  
Small tall print. Pheasant.  
About 1845.
- 47 Hiroshige.  
Small tall print. Asakusa Temple.  
About 1845.



48 Hiroshige.

Square print. Temple of Rakwan. Very fine example.

About 1845.

49 Hiroshige.

Square print. Benten Temple in snow.

About 1845.

50 Hiroshige.

Small print. Nihonbashi Bridge.

51 Hiroshige.

Square print. Biwa Lake in moonlight.

About 1840.

52 Hiroshige.

Small tall print. Sumida River.

53 Hiroshige.

Small tall print. Nihonbashi Bridge.

54 Hiroshige.

Square print. Entrance to Yoshiwara.

55 Hiroshige.

Fuji from Hichiri Bay.

- 56 Hiroshige.  
Square print. Yejiri village in snow.
- 57 Hiroshige.  
Square print. Village inn in Kiso.
- 58 Hiroshige.  
Square print. Street in Yoshiwara.
- 59 Hiroshige Triptych.  
Pleasure boating party on Sumida River.  
About 1850.
- 60 Hiroshige Triptych.  
Picnic party on Gotenyama.  
About 1848.
- 61 Hiroshige Triptych.  
Whirlpool of Awa. Fine clear impression.  
About 1850.
- 62 Hiroshige Triptych.  
Another example.  
About 1848.
- 63 Hiroshige.  
Large tall print. Falcon perched on pine tree.  
About 1845.



- 64 Hiroshige.  
Small tall print. Asakusa Temple.
- 65 Hiroshige.  
Small tall print. A stork.
- 66 Hiroshige.  
Susaki at dawn.
- 67 Hiroshige.  
Asuka Mountain.
- 68 Hiroshige.  
Heron and iris flower.
- 69 Hiroshige.  
Takanawa Bay.
- 70 Hiroshige.  
A persimmon branch.
- 71 Hiroshige.  
A bird on ivy vine.
- 72 Hiroshige.  
Uyeno in snow.

- 73 Hiroshige.  
Asakusa Temple.
- 74 Hiroshige.  
Peacock and peony flower.
- 75 Hiroshige.  
Quails and poppy flower.
- 76 Hiroshige.  
Camellia flower and bird.
- 77 Hiroshige.  
Hongo canal.
- 78 Hiroshige.  
Bird and plum tree.
- 79 Hiroshige.  
Flying chidori birds over a wave.
- 80 Hiroshige.  
Oshidori birds.
- 81 Hiroshige.  
Flying bird in storm.



- 82 Hiroshige.  
Asukayama.
- 83 Hiroshige.  
A cockrill.
- 84 Hiroshige.  
Snow-laden camellia flowers.
- 85 Hiroshige.  
Falcon.
- 86 Hiroshige.  
Heron in matsweed pond.
- 87 Hiroshige.  
Yedo in winter.
- 88 Hiroshige.  
Oshidori birds.
- 89 Hiroshige.  
Kaianji Bay.
- 90 Hiroshige.  
Moonrise in Takanawa.

- 91 Hiroshige.  
A grape-vine.
- 92 Hiroshige.  
Ishiyama by Biwa Lake.
- 93 Hiroshige.  
Floating Temple of Katada.
- 94 Hiroshige.  
Sail boats on Biwa Lake.
- 95 Hiroshige.  
Karasaki pine tree.
- 96 Hiroshige.  
Castle of Zeze.
- 97 Hiroshige.  
Snow on Hira.
- 98 Hiroshige.  
Miidera Temple by Biwa Lake.
- 99 Hiroshige.  
Seta bridges.



100 Hiroshige.

Two prints. Tsukuda Bay and Sanya.

101 Hiroshige.

Two prints. Oji and Uyeno.

102 Hiroshige.

Two prints. Sumida River and Biwa Lake.

103 Hiroshige.

Ishiyama Temple.

104 Toyohiro.

Hashiraye. Two dancing girls.

About 1790.

105 Hiroshige.

Large tall print. River scene in snow.

About 1850.

NOTE. — Following five numbers are very rare proof prints by Hiroshige illustrating life of Hero Yoshitsune. Executed about 1835.

106 Hiroshige.

Yoshitsune at fencing lesson with mountain spirits.

107 Hiroshige.

Night attack on Mikusayama.

- 108 Hiroshige.  
Ichinotani cliff.
- 109 Hiroshige.  
A marvellous fencing talent shown by Yoshitsune.
- 110 Hiroshige.  
Yoshitsune's meeting with his old retainer.
- 111 Hiroshige.  
Passenger boats on Yodo River.  
About 1835.
- 112 Hiroshige.  
Shijio river bank in evening.
- 113 Hiroshige.  
Rare print. Fishing boats in Tsukuda.  
About 1830.
- 114 Hiroshige.  
Giotoku harbor. Fine proof print.  
About 1825.
- 115 Hiroshige.  
Cherry blossom in Koganei. Proof print.  
About 1825.



116 *Hiroshige Triptych.*

Throng of women on pilgrimage to Yenoshima  
Temple.

About 1825.

117 *Hiroshige Triptych.*

Pilgrimages to sacred cave of Yenoshima.

About 1825.

118 *Hiroshige.*

Kanazawa seashore.

About 1820.

119 *Hiroshige.*

Kinkakuji Temple.

About 1835.

120 *Hiroshige.*

Twilight in Nojima near Kanazawa. Fine quality.

About 1820.

121 *Hiroshige.*

Kiyomizu Temple in cherry season.

About 1835.

122 *Hiroshige.*

Village of Yase.

About 1835.

- 123 Hiroshige.  
Ikegami Temple.  
About 1825.
- 124 Hiroshige.  
Ishiyama in moonlight.  
About 1825.
- 125 Hiroshige.  
Seta Bridges.
- 126 Hiroshige.  
Biwa Lake near Awazu.
- 127 Hiroshige.  
Entrance to Meguro Temple.  
About 1830.
- 128 Hiroshige.  
Tea house in Shinagawa.  
About 1832.
- 129 Hiroshige.  
Fujiyeda field in rain.  
About 1860.
- 130 Hiroshige.  
A rainbow from Atago.  
About 1840.



- 131 Hiroshige.  
Akabane Canal in snow.  
About 1850.
- 132 Hiroshige.  
Utsuno Pass.  
About 1855.
- 133 Hiroshige.  
Fuji from Satta Pass.  
About 1850.
- 134 Hiroshige.  
Shinagawa Bay.  
About 1850.
- 135 Hiroshige.  
Okabe Pass.  
About 1855.
- 136 Toyokuni.  
Girl and pocket mirror.  
About 1810.
- 137 Shunsho.  
Hamacho Bridge in Yedo.  
About 1770.
- 138 Koriusai.  
A mischievous boy and cat.

- 139 Koriūsai.  
A man bothering a girl in her hair dressing.
- 140 Hidemaro.  
Pupil of Utamaro. Young lovers.  
About 1790.
- 141 Utamaro.  
A belle arranging girl's hair.  
About 1788.
- 142 Utamaro.  
Young lovers admiring screen.  
About 1785.
- 143 Utamaro.  
Poet with attendants on seashore.  
About 1800.
- 144 Utamaro.  
Kintoki dancing before his mother.  
About 1785.
- 145 Utamaro.  
Three belles of Yedo.  
About 1790.
- 146 Utamaro.  
Girl watching a man arranging the hair of an old  
man. Very fine print.  
About 1795.



- 147 Riukoku.  
Girl dressing a boy.  
About 1800.
- 148 Utamaro.  
Mother and child. Clear beautiful print.  
About 1790.
- 149 Utamaro.  
Young lovers admiring a bird in cage.  
About 1790.
- 150 Utamaro.  
A belle after her bathing.  
About 1790.
- 151 Utamaro.  
A man begging sash from girl.  
About 1788.
- 152 Yeishí.  
A court lady in full dress.  
About 1778.
- 153 Yeishí.  
A nobleman with two girl attendants.  
About 1775.
- 154 Kunínaga.  
Three girls dancing.  
About 1810.

- 155 Shunsen.  
A girl in full dress.  
About 1805.
- 156 Shunko.  
Another name of Hokusai. Three shiwokumi girls.  
About 1810.
- 157 Hokusai.  
Procession of bull riders.  
About 1805.
- 158 Shunshio.  
Actor in "matsuwomaro."  
About 1770.
- 159 Shunshio.  
Actor in "famous five men."  
About 1770.
- 160 Shunshio.  
Actor wiping his sword.  
About 1770.
- 161 Kikumaro.  
Square print. Youth making love to Geisha who  
is playing samisen.  
About 1800.
- 162 Kiyonaga.  
Square print. Party of belles in pleasure boat.  
About 1770.







163 Kiyonaga.

Small tall print. Boy and girl on veranda.

About 1768.

164 Kiyonaga.

Small tall print. Two girls dancing with fans.

About 1768.

165 Harunobu.

Small tall print. A girl viewing milky way. Very rare print.

About 1766.

166 Harunobu.

Hashiraye, youth with boy returning from fishing.

About 1765.

167 Kioden Masanobu.

Hashiraye, Komoso and admiring girl.

About 1765.

168 Kiyonaga.

Hashiraye, girl under bamboo tree.

About 1760.

169 Yeishio.

Hashiraye, a boy wading river with a fair burden.

About 1780.

170 Yeishi.

Hashiraye, girls on way to a festival.

About 1765.

- 171 Koriūsai.  
Yoshiwara belle.  
About 1760.
- 172 Harunobu.  
Youth returning from fishing.  
About 1764.
- 173 Yeishī.  
Girls by lattice window enjoying a view from a  
telescope.  
About 1770.
- 174 Shigemasa.  
Hashiraye, very rare and clear print; two Komoso  
girls.  
About 1760.
- 175 Toyohiro.  
Hashiraye, a girl reading a book.  
About 1780.
- 176 Kioden Masanobu.  
Hashiraye, a girl admiring a komoso.  
About 1765.
- 177 Yeishī.  
Oishi hiding letter from a girl.  
About 1772.
- 178 Koriūsai.  
Youth flying a kite.  
About 1770.



179 Horunobu.

A girl walking in storm.

About 1765.

180 Kiyonaga.

Hashiraye, hooded man and woman under the parasol. Very fine quality.

About 1770.

181 Yeishi.

Girls on a veranda.

About 1780.

NOTE. — Following eighteen selected Hiroshige prints are published by Uwo-yei of Shitaya-Yedo in 1832. Very rare proof prints.

182 Hiroshige.

Tsukuta Bay.

183 Hiroshige.

Pine tree in Hakkei slope.

184 Hiroshige.

View of Suizin through window.

185 Hiroshige.

Evening in Yoshiwara.

- 186 Hiroshige.  
Tamagawa in cherry season.
- 187 Hiroshige.  
Akasaka in rain.
- 188 Hiroshige.  
Shower on Ohashi Bridge.
- 189 Hiroshige.  
Signal flag of rain in Komagata.
- 190 Hiroshige.  
Kiobashi under moon.
- 191 Hiroshige.  
Tea house in Shinagawa.
- 192 Hiroshige.  
Street of Yedo in evening.
- 193 Hiroshige.  
Water carnival on Sumida River.
- 194 Hiroshige.  
Huge hanging lantern of Kwannon Temple.

195 Hiroshige.

Road to Yoshiwara.

196 Hiroshige.

View of Fuji from a window. This print became famous on account of the white cat sitting at window-sill.

197 Hiroshige.

Snow landscape of Susaki. Superb descending eagle. One of finest of Hiroshige prints.

198 Hiroshige.

Snow in Meguro.

199 Hiroshige.

Group of foxes under Oji elm tree.

200 Yeishi.

Hashiraye, a man leading a woman.

About 1779.

201 Kiyonaga.

Hashiraye, a famous belle of Inari. Rare print.

About 1765.

202 Yeishio.

Hashiraye, two girls on veranda.

About 1778.



- 203 Utamaro.  
Hashiraye, two travelling girls.  
About 1795.
- 204 Okumura Masanobu.  
Large tall print. A travelling musician. Very  
rare example.  
About 1740.
- 205 Torii Kiyomasu.  
Actor with long swords dancing under parasol.  
About 1730.
- 206 Torii Kiyohiro.  
Girl dancing to the music of a youth.  
About 1720.
- 207 Kiyonaga.  
Hashiraye, a youth wading stream with fair burden.  
About 1875.
- 208 Koriūsai.  
Hashiraye, a belle with girl attendant viewing a  
picture.  
About 1868.
- 209 Fujinobu (pupil of Harunobu).  
Hashiraye, youth and belle by bamboo lattice  
window.  
About 1875.

210 Kikumaro.

Hashiraye, youth and belle.

About 1810.

211 Utamaro.

Square print. A music lesson. Fine clear print.

About 1890.

NOTE. — Following ten tall oblong prints by Hokusai are known as a *Poet's Set* (Shika-Shashin-Kio). About 1795 in Yedo. These are exceedingly rare.

212 Horseman and servant in snow landscape.

213 Poet Rihaku viewing water-fall.

Autumn landscape.

214 Group of Japanese poets crossing bridge over Tamagawa River.  
Spring.

215 Toru Daijin.

Japanese poet chanting on the bank of Uji River.

216 Hakuraku-ten conversing with fisherman on the bank of  
River Po.

217 Favorite rural scene of poet Narihira.

Harvest moon.

218 Intruders trying to pass a barrier.

219 Farmer crossing a bridge over rapids.

220 Poet Nakamaro chanting poem on palace veranda.

221 Two poets on horseback riding along the bank of Willow River.

NOTE. — Following five prints are very rare and important work of Katsushika Hokusai. Published by Iseya Rihei about 1790.

222 Hokusai.

Five prints in set. Interior scenes of a house in Yoshiwara. They are all in perfect state of preservation.

223 Harunobu woman shaving the neck of young girl.

About 1760.

224 Harunobu.

Two women with infant.

About 1760.







225 Very Rare Kiyonaga.

Square print. Group of girls on veranda. Composition, quality, and state of preservation make this print the most important in this collection. So wonderful a print of the artist is very rarely to be obtained.

About 1765.

226 Shuncho.

Square print. Ladies in bamboo grove. Very fine quality.

About 1768.

227 Hokusai.

Fuji above wave. Fine tone.

About 1790.

228 Hokusai.

Shinto ceremony for harvest moon.

About 1790.

229 Hokusai.

A cowboy and party of women.

About 1790.

230 Hokusai.

Wading stream.

About 1790.

231 Hokusai.

Fuji from Awoyama.

About 1795.



- 232 Hokusai.  
A falcon.  
Exact date 1713.
- 233 Hokusai.  
Kwannon on a dragon.  
Date 1713.
- 234 Hokusai.  
Iris flower.  
Date 1713.
- 235 Hokusai.  
Snow landscape.  
Date 1713.
- 236 Hokusai.  
Pheasant.  
Date 1713.
- 237 Hokusai.  
Oshidori birds.  
Date 1713.

## SECOND DAY'S SALE (AFTERNOON)

Saturday, Feb. 26, 1910, at 2.30 o'clock

238 Carved Ramma.

Containing set of sixteen arakwans, carved in high relief. These figures, semi-grotesque in character, are in various attitudes. They wear intense red and blue gowns, contrasting strongly with the vivid green bamboo foliage.

About 1780. Height 18 in. Width 48 in.

239 Companion to the preceding.

240 Companion to the preceding.

241 Companion to the preceding.

242 Antique Carved Lattice Screen.

Gold lacquer panels and wave design.

Height 42 in.

- 243 **Antique Gold Lacquer Temple Cabinet.**  
Carved doors of stork and bamboo design.  
Height 42 in.
- 244 **Antique Small Carved Screen.**  
Four-fold, iris design.  
Height 35 in.
- 245 **Antique Miniature Torii.**  
Red lacquered, ornamented with incised metal work.  
Height 22 in.
- 246 **Companion to the preceding.**
- 247 **Antique Small Carved Screen.**  
Four-fold. Gold lacquer panels of iris flower carving.  
Height 24 in.
- 248 **Antique Carved Screen.**  
Four-fold design of wistaria and ducks.  
Height 70 in.
- 249 **Antique Carved Screen.**  
Pine tree design.  
Height 60 in.



250 Carved Wooden Statue.

Shakamuni Buddha, of familiar benevolent aspect, standing on lotus flower. A very rare form. Fine flow of draperies, sumptuous use of ornament, rich gilding and noble expression of Buddha are characteristics. Masterpiece of Ashikaga period.

About 1450. Height 32½ in.

251 Carved Wooden Statue.

Representing boyhood of Buddha. Very rare sculpture from Temple in Harima.

About 1300 A.D. Height 15 in.

252 Old Temple Screen.

Two-fold. Heavy lattice work, reinforced with perforated metallic clasps and backed with gold brocade.

252A Old Temple Screen.

Two-fold. Light lattice work. Lotus carving.

Height 65 in.

253 Kinkozan Tea Pot and Fire Box.

Exceptional square form. Decorated in blue and white, with *moriage* brocade design. Imperial seal, Kinkozan.

About 1760. Height 11 in.

254 Ninsei Bowl.

Square, bluish glaze. Wave decoration in interior. Mark, Ninsei.

About 1700. Height 4½ in.

255 Kenzan Tray.

Square, bamboo leaves in green and yellow. By  
First Kenzan.

About 1740. 8½ square.

256 Kenzan Box.

Round, with cover. Karakusa decoration in black.  
Fine quality. Marked Kenzan Sei.

About 1725. Height 2 in.

257 Rare Satsuma Bowl.

Snake-skin glaze. Very dark brown, with white  
glaze superimposed around rim.

About 1610.

258 Pair Kenzan Dishes with Cover.

Iris flower design. Signed as follows: Copied  
painting of Korin [his brother].

About 1740. Height 3¾ in.

259 Kenzan Tea Bowl.

Bamboo decoration, with Chinese poem.

About 1720.

260 Kenzan Tea Bowl.

Fuyo flower decoration with poem.

About 1720.

- 261 Kenzan Tea Bowl.  
Willow-tree decoration with poem.  
About 1720.
- 262 Kenzan Tea Bowl.  
Landscape, with Japanese poem.  
About 1730.
- 263 Pair Kenzan Dishes.  
Fan shape, decorated with bamboo and willow  
design and poems.  
About 1725.
- 264 Kenzan Tea Bowl.  
Black Raku style. New moon decoration. Signed  
Kenzan.  
About 1725.
- 265 Kenzan Tea Bowl.  
Black Raku style, floral design in cream enamel.  
Signed Kenzan.  
About 1740.
- 266 Rare Korean Tea Bowl.  
White glaze with rain stain. Known as Ido style.  
About 1550.
- 267 Rare Korean Tea Bowl.  
Warm brown and gray glaze.  
About 1500.



- 268 Rare Korean Tea Bowl.  
Light fawn color.  
About 1600.
- 269 Rare Imbe Bottle.  
Rich brown glaze.  
About 1700. Height 14 in.
- 270 Rare Soma Bottle.  
Irregular form, plum-tree decoration.  
About 1750. Height 11½ in.
- 271 Rare Green Satsuma Vase.  
Bottle shape, with rich green glaze. Teak-wood stand.  
About 1780. Height 11 in.
- 272 Rare Satsuma Koro.  
Rich tiger-skin glaze.  
About 1740. Height 2½ in.
- 273 Pottery Incense Burner.  
In form of pheasant by Ninsei. Mark Ninsei.  
Date about 1680.
- 274 Satsuma Jar.  
Bamboo and floral decoration in polychrome enamel.  
Height 12 in.

NOTE.—Koyetsu Hon-Ami, one of the ablest painters of the Tokugawa period, resembled some of the great artists of the Italian Renaissance in his versatility. He was skilful in lacquer work, metal work, penmanship, and, notably, in pottery. Although in this last-named art he was pre-eminent in his own time comparatively few undoubtedly genuine examples of his pottery have been preserved. The two following numbers are pieces of unquestioned authenticity which Mr. Matsuki has been fortunate in securing.

**275 Koyetsu Tea Bowl.**

White stanniferous glaze over rich red clay. The base is treated with the crisp freedom from restraint which marks Koyetsu's work.

About 1610.

**276 Koyetsu Tea Bowl.**

Yellow-white glaze, over brown body. Imperfection in firing is one of the happy accidental effects on which Koyetsu relied.

About 1610.

**277 Japanese Incense Jar.**

By Nonco, or Third Raku, younger brother of the famous Chojiro and teacher of Koyetsu. His professional name was Doniu. Represents a laughing badger. Rich brown glaze. Well marked Raku seal.

About 1610.

**278 Rare Nonko Incense Burner.**

Hard Raku ware in form of dog. Wonderful subdued red Raku glaze. Originated by the great potter master. This is one of the most extraordinary Raku ever brought to this country.

About 1600. Height 16 in.

279 Japanese Tea Bowl.

By Koho, adopted son of Koyetsu. Unctuous, lustrous glaze is characteristic of this potter.

About 1660.

280 Black Raku Bowl.

Brilliant black glaze with reddish iridescence. Attributed to Koyetsu, though possibly antedating him. From the collection formed by Mr. Imaizumi, of Fine Arts Museum, Tokio.

281 Ancient Seto Tea Jar.

Known as Omotori style. Made by Toshiro the second. Form of a tea pot, with brilliant brownish glaze of lustre approaching amber. With it go three costly and beautiful brocade bags, to be used according to the season. Middle of fourteenth century.

Height  $2\frac{3}{4}$  in.

282 Ancient Seto Tea Jar.

Known as Karamono. Exquisite little form; rich brown glaze. The clay was brought from China and fashioned in Japan.

Date about 1400.

283 Japanese Tea Jar.

By Ninsei. Rich brown glaze. Exquisite in form, with carefully finished edges and base. Brocade bag.

About 1680. Height  $3\frac{1}{8}$  in.

284 Iga Vase.

Exceedingly rare example. Cylindrical form invested with luminous ox blood glaze.

About 1700. Height 10 in.

285 Rare Satsuma Tea Jar.

Heavy reddish clay. Mottled green glaze of irregular depth. Extra fine brocade bag.

About 1700.

286 Seto Tea Jar.

Brilliant dark brown glaze over light yellow clay. Very fine and rare example of Third Toshiro.

About 1420.

287 Japanese Tea Jar.

By Kenzan. Truncated corners. Black and red wistaria pattern painted on body before glazing. Rare and beautiful. Marked Kenzan.

About 1700.

288 Raku.

By Ichigen of Raku family, a contemporary of Koyetsu. Red-brown vitreous glaze.

About 1620.

289 Chinese Pottery Figure.

Priest seated in flowing white robes. Simple and fine in outline. Metallic base. Ming dynasty. With teak-wood stand.

Height 9¼ in.



290 Chinese Stone Screen.

Marine design in high relief. Crabs feeding among aqueous plants. Delightful naturalism and decorative quality. Ming dynasty.

Height 16¼ in.

291 Chinese Bronze Statuette.

Rakwan performing Imzo sign on lotus base.

About 1700. Height 16½ in.

292 Antique Bronze Jar with Cover.

Height 14 in.

293 Antique Bronze.

Ornament of the bridge post from Kioto.

Date about 1650. Height 27 in.

294 Ancient Chinese Mirror.

Repoussé design. Sixteen-sided figure. Central tortoise as umbo, surrounded by prancing steeds and wild fowl, with butterfly and floral design on rim.

About 750 A.D. Diameter 6½ in.

295 Ancient Chinese Mirror.

Incised decorations. Flight of birds over wind-swept lake.

About 700 A.D. Diameter 7¼ in.

296 Ancient Japanese Mirror.

Repoussé design. Devouring dragons. Fine quality.

About 750 A.D. Diameter 5¼ in.





297 **Antique Chinese Brocade.**

Magnificent blue tone, containing central dragon design in gold thread. Rare example of Ming dynasty.

About 1500 A.D.

298 **Album of Brocades.**

Exquisitely bound book containing examples of Hindu, Chinese, Korean, and Japanese brocades of various periods. This is a superb example of collections frequently formed in Japan for use of designers of brocades, whose art is one of the most progressive of the present day. The mounting of these volumes is so arduous a task that a high authority has estimated six months as the probable time consumed by a skilled artisan in producing this work.

Composed about 1700.

299 **Daimyo Album of Autographs.**

A unique collection of autographs, letters, poems, calligraphic excerpts from scriptures by famous statesmen, literary men, painters, and priests of old Japan, ranging from writings left by the Emperor Shomu of the eighth century down to the seventeenth century. Among them are beautifully decorated poem cards or shikishi, two of which are by Koyetsu, the distinguished painter. Nothing like this album has been shown previously in the United States, though a few of them are cherished in Daimyo families.

Composed about 1750.



**299A Ancient Chinese Lacquer Box.**

Interesting work of mother-of-pearl inlay.

About 1100 A.D.

NOTE. — Following ten examples of rare and important gold lacquer works from Japan were brought over to this country by Mr. Matsuki two years ago by commission of a famous collector of gold lacquers in Boston who unfortunately died before the treasure arrived. Though few in number they represent the acme of lacquer work of Japan.

**300 Ancient Writing Case.**

Design, flock of herons and waterplant in bloom. Several Daimyo crests around the sides. Wonderful application of mother-of-pearl reinforced with shark skin. Entire design was executed by Soami, a famous art associate of Shogun Yoshimasa.

About 1485.

**301 Gold Lacquer Writing Case.**

Pine tree and stork design on the cover. Reverse side is decorated in an exquisite polished lacquer portraying herons in lotus pond. By Shunsho the First.

About 1740.

**302 Gold Lacquer Writing Case.**

Rare example of Kamakura period. Pine tree and crane design. Twelfth century.

**303 Square Kogo Box.**

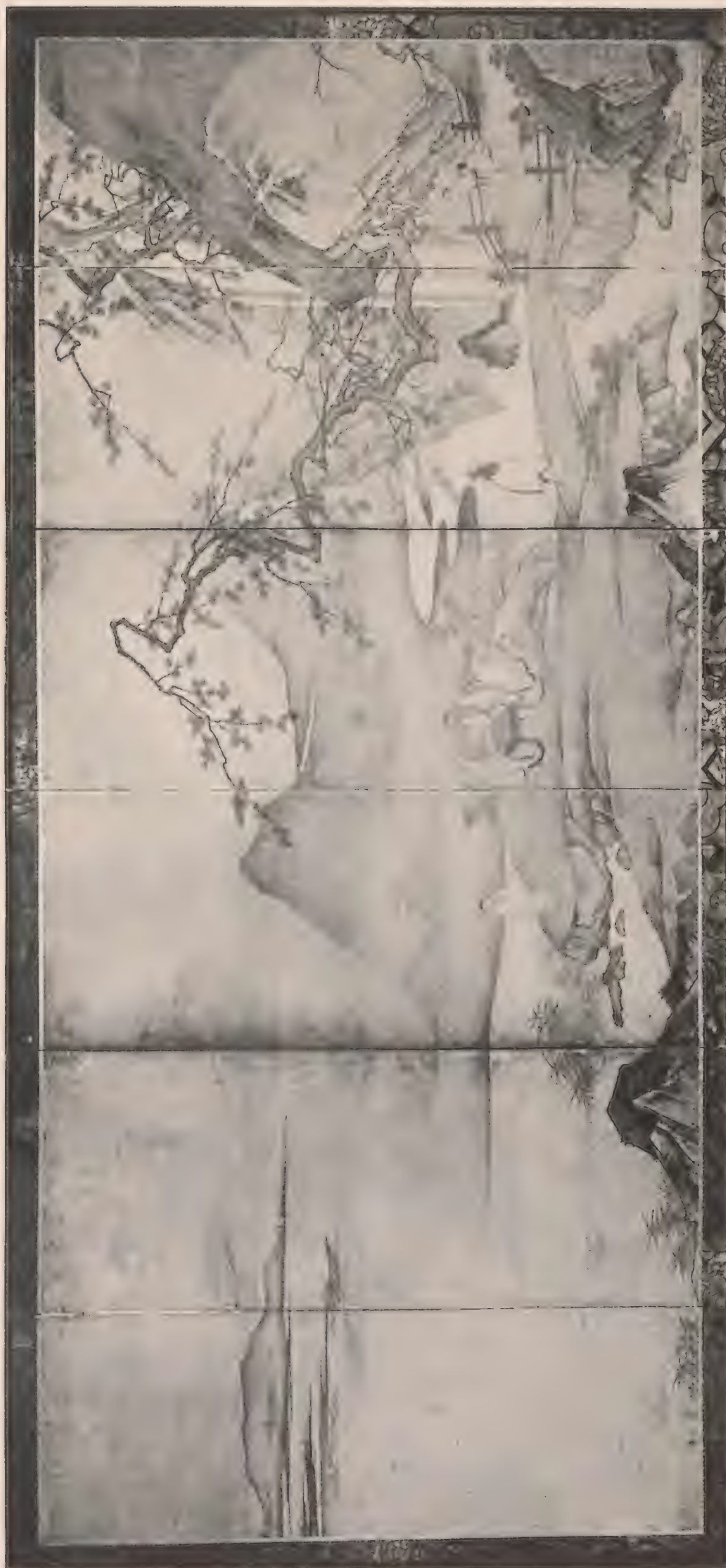
Butterfly design in mother-of-pearl inlaid. Exceedingly rare and important lacquer work of Fujiwara period. Tenth century.

- 304 Gold Lacquer Tray.  
Storks executed in typical Ogata style. By Korin  
Ogata.  
About 1690.
- 305 Gold Lacquer Incense Box.  
Design, floating wheel on water.  
About 1450.
- 306 Gold Lacquer Incense Box.  
Design, willow tree and flying swallows.  
About 1650.
- 307 Gold Lacquer Inro.  
Flying horses executed in mother-of-pearl inlaid.  
Apogee of Tosakai's work.  
About 1700.
- 308 Gold Lacquer Inro.  
Crow in moonlight and heron at dawn. Rarest  
silver lacquer. By Shiwomi.  
About 1740.
- 309 Gold Lacquer Inro.  
Pleasure boats on Sumida River. Fine polished  
lacquer. By Shunsho the First.  
About 1740.
- 309A Gold Lacquer Box.  
Square, profusely decorated with pattern of Japanese  
insects.  
About 1880.

- 309B Gold Lacquer Box.  
Compartment box.  
About 1780.
- 309C Gold Lacquer Tray.  
Small octagonal. Design, rural scene.  
About 1630.
- 309D Gold Lacquer Tray.  
Cherry flower design.  
About 1580.
- 309E Mother-of-Pearl Inlaid Box.  
Palm tree in blossom. Attributed to Koyetsu.  
About 1610.
- 310 Soft Paste Vase.  
Large bottle shape, female figure with deer painted  
in blue under the crackle glaze. Chien-Lung period.  
Height 15½ in.
- 311 Rare Yueng Dynasty Dish.  
In form of lotus flower, uniform pale blue glaze.  
Diameter 7¾ in.
- 312 Chinese Brush Stand.  
Porcelain coated with rare tiger-skin glaze. Kang-  
hsi period.  
Height 5½ in.







313 Chinese Pottery Jar.

Peacock blue, with black under glaze decoration.  
Very fine example of Yueng dynasty.

Height 4 in.

314 Chinese Pottery Seal.

Dragon forms handle. Rich brown glaze.

About 1650 A.D. Height 3 in.

315 Chinese Porcelain Vase.

Clear white, blue grass pattern. Loop handles.  
Yung-chên period.

Height 13½ in.

316 Chinese Porcelain Vase.

Dark strawberry glaze. Kang-hsi period.

Height 8¼ in.

317 Chinese Porcelain Vase.

Clear white porcelain of Kang-hsi period. Decoration, a landscape painted in peach-blow enamel.

Height 10 in.

318 Hawthorn Jar with Cover.

Clear white porcelain. Beautiful blue glaze in design of plum flower on crackled ice. Kang-hsi period.

Height 10½ in.

319 Chinese Porcelain Vase.

Long-neck bottle shape. Dragon pattern decorated in blue. Wang-li period.

Height 10 in.

320 Soft Paste Vase.

Beaker-shape. Blue decoration of wise man leading a bull and conversing with angel. Kang-hsi period.

Height 10 in.

321 Soft Paste Vase.

A bottle shape. Various Chinese utensils painted in blue. Kang-hsi period.

Height 8¾ in.

322 Bottle-shaped Porcelain Vase.

Standing figure of a Chinese emperor in dark blue. Pine tree leaves pattern in pink enamel covering the entire surface. Wang-li period.

Height 14¾ in.

323 Hawthorn Ginger Jar.

Kang-hsi period.

Height 6 in.

324 Sang-de-bouef Vase.

Yung-chêng period.

Height 3½ in.

325 Bottle-shape Vase.

Deep violet. Yung-chêng period.

Height 5½ in.

- 326 Beaker-shape Vase.  
 Deep violet. Yung-chêng period.  
 Height 5½ in.
- 327 Sang-de-bouef Vase.  
 Egg shape. Chien-Lung period.  
 Height 2¾ in.
- 328 Covered Rice Grain Bowl.  
 Chia-ching period.
- 329 Dark Peach-bloom Coup.  
 Yung-cheng period.
- 330 Famille Rose Egg-shell Cup.  
 Yung-cheng.  
 Height 3½ in.
- 331 Famille Rose Egg-shell Saucer.  
 Yung-cheng.
- 332 Imperial Yellow Vase.  
 Chia-ching period.  
 Height 6 in.
- 333 Forest Green Vase.  
 Chia-ching period.  
 Height 5¼ in.



334 Rare Sung Vase.

Coated with bamboo green glaze. Handles in form of elephant heads.

About 1250 A.D. Height  $4\frac{3}{4}$  in. .

335 Hawthorn Temple Jar.

Unique form, magnificent blue glaze. Kang-hsi period.

Height  $9\frac{1}{2}$  in.

336 Apple Green Vase.

Cylindrical, invested with apple green glaze of rare silvery tone. Kang-hsi period.

Height  $8\frac{1}{2}$  in.

337 Apple Green Vase.

Beaker shape. Kang-hsi period.

Height  $7\frac{3}{4}$  in.

338 Clair-de-Lune Vase.

Yung Cheng period.

Height 12 in.

339 Gourd-shape Vase.

Blue white glaze. Chieng-lung period.

Height  $5\frac{1}{4}$  in.

340 Tall Temple Vase.

Carved Chinese Karakusa pattern in relief invested with cream white glaze.

Height  $22\frac{1}{2}$  in.

341 Incense Burner.

White porcelain, chrysanthemum design incised on cream white ground. Ming dynasty.

Height 6½ in.

342 Ming Celadon Vase.

Rare crackle glaze. Ming dynasty.

Height 12½ in.

343 Soft Paste Ginger Jar.

Chinese landscape painted in blue. Chieng-lung period.

Height 10½ in.

344 Beaker-shape Vase.

Double blue and white. Chieng-lung period.

Height 12¼ in.

345 Imperial Incense Burner.

Tripod. Rare polychrome enamel glaze in eight immortelle decorations on exquisite pink ground. Precious example from Peking Palace. Teak-wood cover surmounted with jade. Toukwang mark on the rim of the burner.

Height 15 in.

NOTE. — In offering this exhibition Mr. Bunkio Matsuki takes pleasure in expressing his very great indebtedness to the late Professor Ernest F. Fenollosa. From this enthusiastic scholar he first learned the facts concerning Chinese and Japanese pictorial art. He is also under especial obligation for knowledge and inspiration to Charles L. Freer, Esq., of Detroit, and celebrated Japanese connoisseur in Tokio, Japan, Mr. Kano Tomonobu, a direct descendant from Kano Tsunenobu, who at the venerable age of seventy-four is still one of the most energetic students of the fine arts of his native land. The attributions of the paintings and other objects in this collection have been confirmed by Mr. Tomonobu; without his critical examination it would have been hazardous to exhibit such a collection at all. Professor Fenollosa himself, during his long residence in Japan, received constant instruction from Mr. Tomonobu; Mr. Matsuki's first introduction to this distinguished fellow countryman came about through his American friend.

Very fine examples of the pictorial art of old Japan, in the form of screens or kakemono or makimono, are seldom seen in this country, except in museums or at the residences of a few noted collectors. Such exhibitions as the present are necessarily of rare occurrence.

**346 Painting by Keibun.**

Tiger lily. Exquisite example.

About 1810.

**347 Painting by Okio.**

A ghost painted on silk. Emaciated female head and hand surmounting faintly outlined body, the whole forming a weird but not gruesome motive which has occasionally been repeated in Japanese art. A delicate autumnal grass design which forms the brocade mat is characteristic of the artist.

About 1780.

348 Painting by Renzan.

A cat. Signed Kishi Renzan.

349 Painting by Kenzan.

Snow-laden plum blossom. Signed Shisui Shinsho.  
About 1730.

350 Painting by Kano Tsunenobu on Silk.

Narvana of Buddha. Very rare example of Kano school wonderfully well preserved. Comes from Ikegami Temple of Tokio.

Date about 1640.

351 Painting by Keibun (Keibun is brother to Goshun).

Snow-laden chrysanthemum. Signed Keibun.  
About 1820.

352 Painting by Keibun.

An autumnal rain. Signed Keibun.  
About 1820.

353 Painting by Renzan (brother of Gwanku).

Landscape. Signed Kishi Renzan.  
About 1780.

354 Painting by Renzan.

Deer.

355 Painting by Renzan.

Flight of chidori birds.



356 Painting by Renzan.

Storks.

356A Painting by Okio.

Boy and puppy dog.

Dated 1770.

357 Painting by Hiroshige on Silk.

Snow scene of Inage. Very fine quality. Signed  
Hiroshige.

About 1845.

358 Painting by Hiroshige.

Companion to the above.

359 Painting by Giokuho on Silk.

Two monkeys upon branch of fruit-laden persimmon  
tree. Giokuho is famous Shijo master of about 1840.  
Signed Gioku-Ho.

360 Painting by Kano Nawonobu.

Flock of heron about willow tree.

361 Painting on Silk.

By Bunrin, master of the Shijo school. A nocturne  
showing swirl of rapids against rocks of a river fringed  
with bamboo. Bright dots represent a swarm of  
fireflies.

About 1810.





362 Painting by Sosen.

Painting on silk. Monkeys picking chestnuts. Wonderful portrayal of animals. In quality one of the artist's best works. Signed Sosen.

About 1795.

363 Painting by Soami.

Portrait of Zen priest. Signed Kwan-gaku Shinso. From Marquis Hachisuka collection.

About 1450.

364 Painting by Koshu.

Crow in moonrise.

About 1800.

365 Roll of Painting.

Illustrated flower arrangement of old Japan.

About 1750.

366 Moronobu Painting on Silk.

Work by the great originator of the Uki-yo-ye school. The scene, an evening in the recreation room of a tea house, with decorative figures in naturalistic attitudes, is thoroughly Japanese; the artist in all his works struck a natural note, and in none more vividly than in this. Interesting in the composition are the silhouetted forms just discerned through the paper screens.

The little chaperon in black kimono, who sits



smoking on the veranda while she awaits the coming of the geisha girls from within, is one of the most delightful figures in the entire range of Uki-yo-ye.

About 1680.

366A Painting by Masanobu.

Girl dressed in superb green robe.

About 1740.

367 Old Tosa Painting.

Figure of dancing woman with fan.

About 1550 A.D.

368 Painting by Utamaro.

Standing figure of woman tying Obi. Wonderful composition of black and yellow. Signed Utamaro.

About 1790.

369 Painting by Hokuba.

Pupil of Hokusai. Sketch of a girl with two attendants. Signed Hokuba.

About 1810.

370 Painting by Utamaro.

Youth playing flute to girl's samisen.

About 1795.

371 Painting by Shunshio.

On silk. Girl dressed in black robe running under  
snow-laden plum tree in blossom.

About 1770.

372 Painting by Hokusai.

Girl admiring potted plant. Signed Taito.

About 1810.

NOTE.—Following eight sketches are rare works of Hokusai. They were painted for the metal carver, Kazunori, his pupil, as a special drawing lesson. The quality represents the climax of his Taito period, about 1812.

373 Painting by Hokusai.

Stork on pine tree.

374 Painting by Hokusai.

Slumbering man under quilt.

375 Painting by Hokusai.

Cowboy playing a flute.

376 Painting by Hokusai.

A drunken poet and attendants.

377 Painting by Hokusai.

A chat between woodcutter and fisherman.

- 378 Painting by Hokusai.  
Landscape.
- 379 Painting by Hokusai.  
Landscape; snow-capped mountain in distance.
- 380 Painting by Hokusai.  
Peony blossom.
- 381 Painting by Korin.  
Gold fan, a deer and moose. Seal Hoshiku.  
About 1690.
- 382 Painting by Shiko.  
Decoration on fan. Sunrise over wave. Signed  
Watanabe Shiko.  
About 1720.
- 383 Two Paintings by Sotatsu.  
Decoration on fan. Sunrise over wave.  
About 1620.
- 384 Two Paintings by Korin.  
Chrysanthemum flowers in fan-shape panels.  
About 1700.
- 385 Two Paintings by Korin.  
Similar to the above.  
About 1700.

386 Kakemono by Korin.

Grand old Fukuroku bearing a large hat on shoulder. Splendid monochrome, the ink work of which is blended with gold powder. Seal, Kwansei.

About 1680.

387 Painting by Korin.

Chrysanthemum flowers. Signed Hokio Korin.

About 1700.

387A Large Silk Panel.

By Kagawa Hoyen. An eagle and monkey.

About 1845.

388 Small Silk Panel.

By Hoyen. Bamboo and sparrow.

About 1850.

388A Painting by Hoyen.

Peacock perched on cliff, behind projecting corner of which beautiful flowers and foliage appear. Pose of bird is highly expressive.

About 1850.

388B Painting by Hoyen.

An autumnal tangle, delicately rendered in light green and brown tints. Flock of sportive little birds hover over dry grasses, and lake is faintly indicated behind rock. A very pleasing composition.

About 1850.



388c Painting by Hokkei.

Lotus plant in blossom and wading birds.

About 1825.

388D Painting by Hokkei.

Girl reposing against flowering bush.

About 1820.

389 Chinese Silk Panel.

Painted by Chosugo of Yueng dynasty. A white horse under willow tree.

About 1305.

390 Five Paintings on Tanjaku.

Names of artists are Giokuho, Toyohiko, Kiitsu and Zeshin.

391 Painting by Soami.

Summer landscape in monochrome. Poem written by Yoshimasa. Important example, which came from Hongwanji collection of Kioto.

About 1480.

392 Painting by Sesshu.

Snow landscape in sogu or grass style. With genuine certificate of Kano Tsunenobu. "Such quality of warm golden tone by Sesshu is remarkably rare" is implied in it.

About 1500.

393 Painting by Sesshu.

Spring landscape in monochrome. India ink.  
This and the following three numbers are from the  
eight-fold screens used by Marquis Mayeda, the Lord  
of Kaga.

About 1505.

394 Painting by Sesshu.

Summer dawn.

395 Painting by Sesshu.

Twilight in autumn.

396 Painting by Sesshu.

Winter morning.

397 Painting by Sesson.

Famous pupil of Sesshu. Winter landscape. Seal,  
Sesson.

About 1500.

398 Painting by Tosa Yukihiro.

Portrait of Kamatari, a celebrated Japanese states-  
man of the seventh century. Below him are two  
advisers, a feudal vassal to the left, a Buddhist priest  
on the right. The latter has been conjectured to be  
Dosho, an ecclesiastic, a contemporary with Kama-

tari, who is recorded to have been sent to China as an envoy. The work is notable for brilliancy of coloration, fine decorative effect of Kamatari's black robe and for the charming screen, bearing pine boughs and wistaria, which is used as a background.

About 1400.

399 Mokkei Painting of a Tiger.

A monochrome by Mokkei, a priest of the Zen sect in the Sung dynasty and a very distinguished painter whose work influenced the Japanese artists of the Ashikaga period. It represents a tiger resting on the margin of a lake. The treatment of the bamboo foliage indicates that a strong breeze is blowing. The precise, spirited handling of the ink is characteristic of Mokkei. This tiger, though small, is by no means inferior to the famous "Tiger and Dragon" kakamono by the same master in the Temple Daitokugi, Kyoto, a statement which several connoisseurs have said not to be exaggerated. The painting is from the Marquis Hachisuka sale, 1905.

400 Mokkei Painting of a Dragon.

Companion to the above.

401 Painting on Silk.

Monochrome by Yen Zui Hin of Sung dynasty. An early evening scene, presumably in autumn. Following the course of a swirling plunging stream out of a

wood a boy drives a cow homeward. Evening shadows are suggested in the modeling of the ground, and in the delicate touch of blue on the distant mountains. The feeling for form is convincingly true as shown by the carefully observed planes along the banks of the brook. Seal, Zui Hin.

About 1150.

402 **Painting on Silk: Kwannon. By Tanyu Morinobu.**

Certificated by the late Kano Tambi.

Tanyu's especial importance in the history of Japanese art needs no extensive comment. By command of the Shogun he designed the gorgeous mortuary chapel of Ieyasu at Nikko, now world famous. The present work, one of the most valuable of Tanyu's, has an interesting pedigree which can be learned from the collector.

An attractive and decorative rendering of the Deity, of prevailing gray tone, with exquisite gold and colored ornamentation of head-dress and robes. The treatment of the hair which breaks from solid mass into thin floating wisps is a charming element.

It is the opinion of the distinguished expert Kano Tomonobu that Tanyu copied this Kwannon from the original by Godoshi of the Tan dynasty, a work once among the treasures of the Daitokuji Temple, Kioto, but now unfortunately lost.

About 1620 A.D.

403 **Small Screen.**

Six-fold. Life of old Japan. Illustrated by outdoor scenes. Hishikawa school.

About 1750.



404 Pair Small Gold Screens.

By Tosa Mitsunori. Six-fold. Imperial palace and garden.

About 1740. Height 17¼ in.

405 Sotatsu Screen.

Six-fold. Wonderful rendering of blooming autumnal grass. Seal, Inen.

About 1620. Height 70 in.

406 Korin Screen.

Two-fold. Wistaria vine in blossom. Superb specimen of Korin.

About 1680. Height 64 in.

407 Large Screen by Kagawa Hoyen.

Six-fold. Tiger. This is one of most wonderful examples of painting by Hoyen. In power and vitality in portraying the animal he surpassed all modern painters in Japan.

About 1850.

408 Gold Screen.

Six-fold. School of Matahei. Interior and exterior tea-house scenes, beside a lake in springtime.

About 1680. Height 44 in.

409 Screen.

Spirit of wind. Two-fold. School of Sotatsu Tawaraya, the great originator of the styles in which Korin worked. This subject of the progress of the wind-god was first popularized by Sotatsu. The grotesque figure, rustling the dry leaves as he strides, is drawn with abundant spirit. If not actually from the

hand of Sotatsu it is the work of a very competent painter. Seal, Tai Sei Ken, a genuine seal of Sotatsu.  
About 1610.

410 Screen.

Two-fold. Spirit of thunder. Companion to the preceding.

411 Screen.

Six-fold. By Kenzan, brother of Korin. Seasonal flowers, drawn with wonderful feeling for the decorative qualities of peonies, azaleas, blue flags and other floral forms. Agreeable tone of background contributes to complete success of the representation.

About 1720. Height 71 in.

412 Screen.

Six-fold. By Kenzan. Autumnal flowers and grasses, wind blown. These simple elements, naturalistically rendered, represent the virtual perfection of decorative art.

About 1720. Height 71 in.

413 Screen.

Six-fold. By Shugetsu, pupil of Sesshu. Of Kin-Ki-Sho-Ga design. The scene represents a party of art amateurs to whom a beautiful kakemono is being shown. The landscape background, after the manner of this artist, is blocked out in very simple crisp outlines. Heads and faces are drawn with much attention to expression. Edges of screen studded with very fine *shippo* enamel ornaments.

About 1520. Height 70 in.

414 Screen.

Companion to the preceding. Six-fold. By Shugetsu. Represents go-bang players in boat. Admirably expressive.

415 Gold Screen.

By Tosa Mitsonobu. Six-fold. Genji illustrations. A variety of palace scenes are represented, as eating, courting, and promenading. The line is very powerful and insistent. The miniature monochromes introduced on the sliding screens are particularly fine.

About 1560. Height 68½ in.

416 Gold Screen.

Companion to the preceding.

417 Gold Screen.

Eight-fold. By Tosa Hirochika, father of Mitsunobu. The scenes are of Heike Monogatari, a historical incident of the twelfth century. Marvellous delicacy of color and spirited drawing of people, horses, and foliages, represent apogee of Tosa master's work.

About 1490. Height 54 in.

418 Imperial Palace Screen.

Eight-fold. By Tosa Hirochika. Very rare, as these Tosa screens in eight folds were almost solely for use of royalty. Scenes are continuation of foregoing.

About 1490.

419 Matahei Screen.

Six-paneled gold screen by Iwasa Matahei, founder of the Uki-yo-ye school. It represents scenes from the Gen-Ji-Mon-Gatari, a Japanese historical incident of the eleventh century. The episodes are all of court life — the departure of the royal barge, the tending of a spirited bull which has been unharnessed from the regal norumono, the teaching of the princesses to read, and similar episodes.

The realism, the use of contemporary costumes and manners in describing the life of antiquity and the employment of an embossed gold background are characteristics of Matahei, which are revealed strikingly in this vigorous work.

About 1630. Height 25 in.

420 Matahei Screen.

Six-fold. The subject, pleasure seekers at Kiyomizu Temple in the flower season. The principal groups, which are balanced against each other, depict, respectively, a party of rollicking musicians and a group of nobility enjoying luncheon out of doors.

From Viscount Fukuoka collection, Tokio.

About 1620. Height 64 in.

421 Motonobu Screen.

Six-paneled temple screen in the best manner of the celebrated Kano Motonobu. In motive and subject it is one of the familiar Kin-Ki-Sho-Gwa screens, depicting, amidst the charms of a Chinese landscape,



a group of go-bang players about to be joined by others who are devoted to music, as proved by the stringed instrument carried by one boy and the wine jar by another.

The figures and landscape strikingly resemble the motives of two well-known Motonobu paintings in the Temple Reiun-In, Myoshinji, at Kyoto. In at least two respects this work surpasses either of those: in the treatment of the distance, particularly to the left of the picture, and in the delineation of the pine tree, the largest and most crisply modeled in any Motonobu painting extant.

The masterful, incisive line, in which Motonobu excelled, is everywhere apparent — in the characterization of the rock forms, the downpour of the cataract and the easy naturalistic attitudes of the figures. The tone is agreeable, the state of preservation excellent.

This screen, acquired some ten years ago, is one of the important masterpieces in Mr. Matsuki's personal collection. The late Professor Fenollosa, to whom the collector owes his knowledge of Japanese and Chinese pictorial art, frequently expressed admiration for the work, particularly for the powerful handling of the pine tree which he held to represent the climax of Kano art.

The screen came from the collection of the late Masahisa Machida, one of the leading authorities on Japanese art, and in his last years a priest of Miidera Temple.

About 1530. Height 66 in.

#### 422 Motonobu Screens.

Six-fold. Gold palace screen by Kano Motonobu, representing the classical twenty-four incidents of filial devotion of the Han dynasty.

Lest there be any incredulity as to the attribution of a gold screen to Kano Motonobu, it should be recalled that Motonobu married a daughter of Tosa, who was of the sole hereditary line of court painters of Japan (with the exception of Masanobu, father of Motonobu and founder of the Kano school). Motonobu's wife had considerable talent for painting and in the exercise of her art she disclosed the great secret of the Tosa school, its method of combining polychrome and gold. These screens presumably were done early in Motonobu's career. He later reverted to the simpler Kano color schemes.

Internal evidence of Motonobu's authorship abounds in the screens. The drawing of the foliage and rock forms is his. The action of the delightful little figures, as of the maiden in the red kimono beside the pool of water, and the expression of the faces, as of the personages in the Han palace, belong to no one else. The touching in of the pine boughs, the bamboo and banana leaves is unmistakable. Above all, what is tantamount to the artist's own signature appears in the miniature monochrome screen paintings, in the exact style of Kano Motonobu's well-known works, which have been introduced into several of the interior scenes of the series. This device is comparable to Velasquez's scheme of introducing his own portrait into some of his compositions.

The extent of human interest implicit in the twenty-four spirited scenes serves as a complement to the rare artistic quality; the whole effect is one of sumptuousness befitting a palace adornment.

A story of the two screens is that when in the early seventeenth century Princess Kunimiya, of Kioto, was married to a nobleman of Ise, these were given to her by her father as wedding presents, in accordance with the custom of the time. Later, at the date of the imperial restoration, a retainer belonging to this noble family received the screens as a token of gratitude for some meritorious service.

While they were still at the royal palace the screens were used to impart lessons in piety to the young princesses. The tags, which, bearing the names of the characters in the incidents, are still to be noted on the pictures, were not affixed by the artist, but are the addition of some painstaking pedagogue of the seventeenth century.

About 1510. Height 50 in.

**423 Gold Screen by Motonobu.**

Mate to the above.

**424 Painting: Amida Buddha.**

Masterpiece of Takuma school. Represents Buddha in gold body, with golden robes and halo, descending earthward on a white cloud — the guise in which he first appeared, in a dream, to the Chinese Emperor Metei of the Han dynasty (about 67 A.D.).







This conception of Buddha, as coming from India as a spirit, was popular with the artists of China and Japan. Gold figure silhouettes attractively against a dark blue background. Late Ashikaga period.

---

### ON EXHIBITION.

NOTE. — It may not be customary to hold exhibitions of very important masterpieces in connection with a public sale. The following four numbers, however, are works of such undoubted consequence that the collector, who acquired them at very large expense, is impelled to call especial attention to their interest and artistic value. To show them in these surroundings is not altogether a commercial act; it may well, considering that these works of art are as superb among productions of the far East as so many Titians or Rembrandts in western art, be regarded as a distinct benefit to the general public; and in that spirit Mr. Matsuki hopes they will be received.

#### 425 Painting: Three Sages.

By Sofukko. Early Tan dynasty.

This is one of the small number of really great masterpieces of Oriental art in this country — a work which might be called a Rembrandt of the far East. How magnificent the characterization of the heads! De chic though these were drawn, after the style of an art that knew no direct portrayal from the model, each head is a carefully individualized study — Lao-tse, the father of Taoism, inclined to be loqua-

cious and boastful; Confucius, reserved and philosophical; Buddha, quietly performing the Imzo sign under his robe. The eager, nervous and masterful line of the draperies, the skilfully suggested foliage and rock forms of the background, the expressiveness of the relations of tone, line and mass in the entire composition — these are merits that must appeal to the professional point of view. Granted the postulates of Oriental art, the picture is as fine as a Velasquez or Titian. Its place is among the world's classics.

When Yoshimosa, the famous Shogun of Ashikaga (1449-1472), accumulated world-renowned treasures of art in his Gin Kakakuji Temple, his art associate, Soami, composed a catalogue, the first number in which — and hence evidently regarded as transcendently important — was this painting by Sofukko. The work has a very interesting pedigree which may be learned from Mr. Matsuki. The two connoisseurs, it may be said, who have made closest study of the picture are Kano Tomonobu and the late Kano Tambi.

It is interesting to note that there is at the Museum of Fine Arts, Boston, a very fine drawing by Masonobu, which is palpably a copy of this painting by Sofukko. Comparison of the two is instructive.

#### 426 Silk Makimono.

By Rito, born in Sanki, province of Kayo, and chosen court painter of Emperor Ki-so, of the Sung dynasty, who ruled China for twenty-five years, beginning 1101 A.D. Rito was preëminent as a land-



scape painter, the greatest certainly of China, and entitled undoubtedly to rank among the foremost of the world; Chinese connoisseurs as far back as the Yueng dynasty ranked him as first, with Kakei next, and Bayen third. There is record of a wonderfully elaborate landscape which he executed at the age of eighty — one doubtless that contained his characteristics of considerable minuteness combined with great economy of execution. He accomplished extraordinary effects with few strokes.

This landscape, which is a veritable masterpiece, follows the Chinese canon in adopting a sequence from wild and spirited to smooth and pretty, or vice versa. It begins with a ferocious cascade over which is a bridge on which a woodcutter stands. A charmingly picturesque mounted mandarin with attendants descends the precipice along a narrow pathway. Passing along one encounters glimpses of a gleaming lake, with distant mountains before which are the residences of Chinese mandarins, built in the wonderful architectural style of the Tan dynasty, and in the end a pleasure party boarding a ferry boat. The whole composition with its delicate green tones represents the essential character of springtime.

This makimono is remarkably well preserved, though the lower part may have been slightly cut off. Professor Fenollosa was greatly interested in this painting and had indeed, shortly before his death, prepared slides of it for use in a lecture. His correspondence regarding it is now in Mr. Matsuki's possession.



## 427 Two Paintings on Silk.

Portraits of two Arakwans.

The name of Ririomin, warrior and painter of the Sung dynasty, has been for centuries on the lips of every connoisseur of Chinese painting. No one now living can say authoritatively just what his painting was like. The most competent literary description is found in two different books published in the early part of the Yueng dynasty, in which there is agreement that this artist seldom used brilliant pigments, confining himself to the primary colors or green and pink with a touch of gold. His line is picturesquely described as having the quality, descending, of a trickling stream of water; ascending, of a wisp of water vapor.

In Japan, among distinguished connoisseurs, is a rising young man, Kohichi Hayasaki, preëminent in knowledge of Chinese art, having taught for several years at Chinese universities, and made special comparative study of ancient Chinese paintings, and the carved and incised figures on the stone work of temples at various ancient capitals. Out of his experience and knowledge this expert submits that if any genuine works by Ririomin are now in existence these paintings have a good claim to the distinction.

Whatever the conditions in which Ririomin and his associates worked when they produced these Arakwans, there must have been a masterpiece from which they copied and this must have been one by Godoshi which is no longer extant.

Besides Kano Tomonobu, Japan has another great

authority in Tetsuyen Sakuma whom Senator Gejio, appointed by the Emperor to a senatorship largely because of his artistic qualifications, considers to be a master painter. Sakuma believes that these kakemono are by Ririomin, and has carefully copied them. Incidentally he holds that the Rito makimono is an indubitable work by that master. Professor Fenollosa concurred with Tetsuyen as far as the Rito was concerned, as proved by a letter which Mr. Matsuki now possesses. The question of the attribution of these kakemono is one in which there is likely to be further public interest.

About 1140 A.D.

#### 428 Pair of Screens.

Kano Yeitoku, nephew of Motonobu, became master of the fifth generation of the Kano school. This painter, whose reputation has equaled his extraordinary merits, was noted alike for his bold free use of gold in decoration and for his vigorous masterful use of the line to suggest modeling. In knowledge of color harmony he was held the superior of Motonobu himself. Dying at the age of forty-eight, he was mourned as few artists have been; "if Yeitoku had only lived" became in after times a stock expression of regret.

Yeitoku is recorded as having painted a number of gold screens for Hideyoshi, the "Napoleon of old Japan," of which these two, acquired by the collector from the late General Kawakami, are well authenticated examples. They were painted about 1586, five

years before the artist's death. The subjects were clearly intended to be subtly flattering to Hideyoshi, whose conquest of all Japan had led to the Emperor being protected as not previously. In each of the screen paintings a Chinese Emperor pays homage to a subject. In one the meeting of Emperor Bunwo and Taikobo is shown — an incident of the story that, a calamity having befallen the land, and the only man who could better conditions having gone fishing, the highest potentate was obliged to go to the seashore and beg for his assistance. The other subject represents Emperor Keiwo, of the Shu dynasty, visiting the home of the sage Confucius, to whom he pays homage.

Technically these paintings are in Yeitoku's best manner. Note particularly the expression of Taikobo, standing in the boat and the pose of the superbly gowned minister on the beach who is begging the great statesman to come ashore. Notable, too, is the expression of the patient ox driver. The portrait of Confucius is also a masterly example of Kano painting, as is the portrayal of the philosopher's wife amidst her attendants. If there were any doubt that Yeitoku represents the apogee of Kano art these masterpieces would dispel it.

















SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01584 7544

3098